

Da'wah Communication of *Bedhaya Tunggal Jiwa* Dance at *Grebeg Besar* Ceremony in Demak Regency

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ABSTRACT

Bedhaya Tunggal Jiwa dance is a group dance existing and developing in Demak Regency. It is included in a series of processions at *Grebeg Besar* religious ceremony in Demak Regency as a guest welcoming dance. *Grebeg Besar* is a religious ceremony taking place in Demak Regency that is held once a year, precisely on Eid al-Adha. The existence of *Bedhaya Tunggal Jiwa* dance at *Grebeg Besar* is one of the media to harmonize culture and religion. The performance contains da'wah elements, so every part of *Bedhaya Tunggal Jiwa* contains various messages communicated to the public. The overall message focuses on its efforts to remind people to always do good or call for something good for themselves and others. These messages can be identified through movement, makeup fashion, floor pattern, property, and dance music. The method used in this study was qualitative research method with ethnocoreology approach by adopting the concept of form by Suzanne K Langer and the concept of art communication by Santosa. The field study was carried out to obtain objective data carried out through observation, data analysis, and report writing.

Keywords: Form, Da'wah communication of *Bedhaya Tunggal Jiwa* dance.

ABSTRAK

Tari *Bedhaya Tunggal Jiwa* merupakan tari kelompok yang hidup dan berkembang di Kabupaten Demak. Tari *Bedhaya Tunggal Jiwa* masuk dalam rangkaian prosesi pada Upacara keagamaan *Grebeg Besar* di Kabupaten Demak sebagai tari penyambutan tamu. *Grebeg Besar* ialah seremoni keagamaan yang berlangsung di Kabupaten Demak, upacara tersebut dilakukan setiap tahun sekali tepatnya pada hari Raya Idul Adha. Keberadaan tari *Bedhaya Tunggal Jiwa* dalam *Grebeg* merupakan salah satu media penyalarsan antara budaya dan agama. Dalam sajian tersebut mengandung unsur dakwah, sehingga setiap elemen

bentuk tari *Bedhaya* Tunggal Jiwa mengandung berbagai pesan yang dikomunikasikan kepada masyarakat, pesan secara keseluruhan mengerucut pada upaya pengingat kepada manusia agar senantiasa berbuat baik atau ajakan menyerukan sesuatu hal yang baik untuk sendiri dan sesama. Pesan-pesan tersebut dapat diidentifikasi melalui gerak, rias busana, pola lantai, properti dan musik tari. Metode yang digunakan dalam penelitian ini adalah metode penelitian kualitatif, dengan pendekatan etnokoreologi dengan mengadopsi konsep bentuk dari Suzanne K Langer dan konsep komunikasi seni menurut Santosa. Penelitian lapangan dilakukan guna mendapatkan data yang bersifat objektif yang dilakukan dengan cara pengamatan, analisis data, dan penulisan laporan.

Kata Kunci: Bentuk, Komunikasi dakwah tari *Bedhaya* Tunggal Jiwa.

INTRODUCTION

According to Aep Kusnawan, da'wah in a limited capacity is understood by the general public as a lecture or *tabligh* on the Islamic teachings. Generally, it is delivered verbally by *da'i*, *kyai*, and *ulama* on the minbar in *majlis ta'lim*, mosques, or religious spaces.¹ Etymologically, the term da'wah originates from Arabic and the words *da'a*, *ya da'u*, and *da'watan* which mean invitation and call. In fact, da'wah activities in Islam are not exclusive activities, limited only to certain groups and only performed in *tabligh* spaces or on the minbar.

Sambas explains that da'wah activities consist of several elements, namely the subject or performer (*da'i*), message (*mawdhu'*), method (*uslub*), media (*washilah*), and object (*mad'u*).² Furthermore, with the development of time and creativity and innovation, the da'wah packaging is more attractive. The efforts to develop da'wah has long been carried out by many Muslims. Da'wah that incorporates art elements or combines several art elements is an indication that has contributed to the development of Islamic da'wah in Indonesia (Java).

Demak Regency is one of the cities which has developed a way of da'wah through art media. The government addressed the rapid increase in era development, rapid growth of Islamic schools and significant decrease in culture with four strategies, namely creation, art, innovation and preservation. Thus, the Demak Regency government created an innovation at *Grebeg Besar* Demak ceremony by using dance as a medium for conveying Islamic messages and calling for kindness, without losing the essence of the ceremony.

Grebeg Besar ceremony is believed by Demak people as a da'wah

medium of the *wali*, especially Sunan Kalijaga. *Grebeg* itself is a term in Javanese word means traditional festival and *Besar* means a name of month of Javanese calendar. Hence, this ceremony is held by the Demak Regency government every Eid al-Adha (*10 Dzulhijjah*) as a tradition of expressing gratitude for the endeavor of the ancestors, especially the endeavor regarding Islamic *syiar* made by Sunan Kalijaga, and obeying the will to clean Sunan Kalijaga's heirloom in the form of *kotang ontokusuma*, a kind of traditional vest (inscribed with *syahadat*) and *kyai* Carubuk's kris.

Since then, the *Bedhaya Tunggal Jiwa* dance choreographed by Dyah Purwani became a procession of important events at *Grebeg Besar* ceremony and an important element of the ceremony. The name of *Tunggal* in Javanese term could means one destination, and *Jiwa* in Javanese terms means a spirit. That's why the name of *Tunggal Jiwa* connect to a spirit of nine *wali*'s in Java whose belong to one destination to teach Islam in Java. Dyah received guidance from the Demak government in choreographing *Bedhaya Tunggal Jiwa* dance, so several messages presented in *Bedhaya Tunggal Jiwa* performance were carefully considered. *Tunggal Jiwa* is defined by creators as a dance that symbolizes the unity of motion which a representation of the activities of the saints in the activities of Islamic propogations. *Bedhaya Tunggal Jiwa* interpreted by the goverment and local comunity as a medium of unity between officials and the citizens in a *Grebeg Besar* ceremony

Bedhaya Tunggal Jiwa dance conveys messages reflected in the elements that constitute the dance performance. The moral value can be identified from the performance, meaning of each movement, floor pattern, and meaning of *lir-ilir* song. It is hoped that *Bedhaya Tunggal Jiwa* dance performance can convey messages from the government to the local community, as a medium to remind people to always carry out Islamic Shari'a as practiced by Sunan Kalijaga.³

A research problem can be formulated from the background that has been explained: how does da'wah communication of *Bedhaya Tunggal Jiwa* texts at *Grebeg Besar* Demak ceremony? This study is to examine things related to the direction of da'wah communication that occurs within the scope of *Grebeg Besar* ceremony. The results of this study are expected to be a contribution to the scientific reference of performance arts study and increase the public insight on *Bedhaya Tunggal Jiwa* dance and can contribute to the Demak Regency government.

RESEARCH METHOD

This study used a qualitative method with ethnoreology approach as a scientific discipline using the Suzanne K Langer concept that views form as a result of a comprehensive unity of a relationship of various interrelated factors or a way in which all aspects can be arranged.⁴ In addition, according to Santosa, the art communication concept is the process of delivering and receiving ideas that occurs between two sources that have different functions.⁵ The two concepts were utilized by the author to describe and analyze the direction of communication built through the *Bedhaya Tunggal Jiwa* dance performance at *Grebeg Besar* ceremony in Demak Regency.

DISCUSSION

Bedhaya Tunggal Jiwa is a dance existing and developing in Demak Regency. In addition to a welcoming dance for officials and all Demak people, it functions as an art development and preservation in Demak Regency. If it is observed, the activity focuses on invitations and calls for doing good deeds. It is presented as a whole as an accompaniment to the regent and staffs in welcoming guests of *Grebeg* celebration during the procession of handling over the anointing oil at the pendhapa area of Demak Regency since all the people and city officials gathered at this time.

A. *Bedhaya Tunggal Jiwa* Dance Forms at *Grebeg Besar* Ceremony in Demak Regency

Dance forms is the creation of artists, which is the result of the point of view and its response to the physical form that can be captured with the five senses, then in the form of dance there is a relationship between the medium and directed experience of the soul of the choreographer expressed, or the relationship between form and content. The form that is shaped is a physical form, an observable form, while the content is an undisclosed form, in it contains the values or experiences of the Soul *Wigati* (signification).⁶ The definition of *Bedhaya* in general based on KPH Brotodiningrat in his book entitled *Kawruh Joget Mataram* that:

"Tata rakitipun Bedhaya sanga wahu dipun tata, karakit hing tengah gangsal (5), kiwo tengen sekawan, dados jangkep sanga. Tatanan puniko sampun hamujutaken belegering manungso. Hing tengah dipun wastani (Hendhel,

Batak, Jangga, Dhadha, Buntill), ingkang kiwo tengen kawastanan (Hapit ngajeng, Hapit mburi, Hendhel wedalan, Hendhel ajeg).⁷

[Structuring *rakit* on the 9th *Bedhaya* consisting of five dancers in the center of *rakitan*, four are being on the right and the left, so the total of dancers is nine. This order is a scatter of the human body. The middle part consists of (*Hendhel, Batak, Jangga, Dhadha, Buntill*), the right and left parts (*Hapit Ngajeng, Hapit Mburi, Hendhel Wedalan, Hendhel Ajeg*).

The concept of *Bedhaya* in tradition describes that the nine of dancers have their own position, but in the form of *Bedhaya Tunggal Jiwa* dance the nine of dancers is a shape of *Wali Sanga/Sembilan Wali* representation as figures of islamic disseminators in Java regency.

As a part of *Bedhaya Tunggal Jiwa* form is a floor patterns. The most interesting thing in this point is creator understand the floor patterns as a position movements in the *Bedhaya Tunggal Jiwa* dance. Based on the explanation from Hadiwijoyo in the *Bedhaya Ketawang* book that in Javanese is also found about astrological signs such as *lintang suku, kukusan, Gemak Tarung, Panjer Rina*.⁸ The floor patterns in the *Bedhaya Tunggal Jiwa* dance by the creator is understood as representation of *Wali Sanga* activities in the vision of islamic disseminator in Java regency.

Futhermore, the performance forms in the *Bedhaya Tunggal Jiwa* dance is an image of objective presentation and objective reality, so the dance can be a symbol of inner expression which comes symbolically through the various elements choreography that are related to each other. This statement is also rainforced by Suzzane K Langer in her book entitled *Problematika Seni* translation by Widaryanto as follows:

Bentuk merupakan struktur, sebuah hasil kesatuan yang menyeluruh dari suatu hubungan berbagai faktor yang saling bergayutan atau terkait satu sama lain.⁹

Form is a structure, the result of the unity comprehensively from the relation of the some factors that is related to each other.

Bedhaya Tunggal Jiwa dance is the creation and the result of the creative works by Dyah Purwani Setyaningsih which is based on the background of the ability, the motivate and individual perpetuation to her own regency that is Demak. Dyah is the active artist Dyah was an active artist in Demak district who was entrusted by the regent to create a dance depicting as Demak identity. *Bedhaya*'s single soul was important because the dance began the procession of the delivery of The figures as regent

and district officials out of *Dalem Ageng* regent to *pendopo* to meet the invited guests.

B. Bedhaya Tunggal Jiwa Dance Structures at Grebeg Besar Ceremony in Demak Regency

Bedhaya Tunggal Jiwa dance is a work which working process is based on the traditional movements of Surakarta and Yogyakarta styles. Dyah used the basic movements of female dance so that everyone can do it, just like *wali's* simple teachings that are easy and well received by the community.¹⁰ *Bedhaya Tunggal Jiwa* dance performance structures are divided into three parts, namely *maju beksan*, *beksan*, and *mundur beksan*. The explanation of the structures is as follows:

a. *Maju beksan*

Maju beksan in *Bedhaya Tunggal Jiwa* dance begins with nine dancers walking in *kapang-kapang* from the *dalem ageng* of the regent to the *pendhapa ageng* of the regent, accompanying the regent and government staffs in welcoming the guests. Walking in *kapang-kapang* is Javanese that means walking slowly. One dancer acts as a leader followed by eight dancers who walk in two lines. Then, the dancers slowly face left (facing the regent) and turn their back on the guests. Then, the dancers sit cross-legged and form the *imam* and *makmum* floor pattern with one of the dancers sitting in the front.



Figure 1. The procession of walking in *kapang-kapang* from the *dalem ageng* of the regent to the regency *pendhapa* (Government Documentation, 2018)

b. Beksan

Beksan is a Javanese word which means dance or a form of dance. *Beksan* here means a series of *Bedhaya Tunggal Jiwa* dance from the beginning to the end. The *Bedhaya Tunggal Jiwa* dance performance begins with *sembahan*, which means respect for the regent and Demak Regency government officials, in cross-legged sitting position, then sitting in *jengkeng sembah* position followed by standing up to do *lembahan separo*, *sekar suwun*, *laras sawit*, *lincak gagak*, *golek iwak*, *rimong sampur*, *perangan*, and *bersuka ria* movements.

c. *Mundur beksan (Pagar Ayu)*

Mundur beksan is a term taken from Javanese that means one of the dance structures arranged to end a dance.¹¹ *Mundur beksan* in the *Bedhaya Tunggal Jiwa* dance performance begins with *jengkeng nikel warti*, then *sembahan akhir* and ends with *srising* backward forming two lines of *pagar ayu* to make way to the leader of *patangpuluh* soldiers facing the regent to receive the anointing oil.

C. Da'wah Communication of Bedhaya Tunggal Jiwa Dance in the Scope of Grebeg Besar Ceremony in Demak Regency

Da'wah patterns are interpreted as communication patterns. da'wah according to hilman latief is 'a call to Islam' or 'Islamic propagation'. In other contexts da'wah signifies social welfare and missionary activities. legitimized by the idea of universal values of Islam (rahmatan li al-alamin). Hilman explained that da'wah activities could be in the form of sending da'i to a Muslim minority region, zakat, sadaqah and even fighting Christianization in the majority Muslim region.¹² Communication is the process of delivering and receiving ideas or codes. In his book, Santosa explains that communication occurs between two sources (or two groups), each of which has a different function, namely as the information sender and information recipient.¹³ If Santosa's study suggests that communication through music is in the aesthetic realm of communication, on this occasion, communication in the aesthetic realm occurs in the atmosphere of religious ceremony, namely the *Grebeg Besar* ceremony of Demak.

Looking at the communication process that occurs during the *Grebeg Besar* Demak ceremony, especially in the procession of handling over the

anointing oil that begins with the *Bedhaya Tunggal Jiwa* dance performance containing purposes and goals conveyed to the public. *Grebeg Besar* Demak is seen as a ceremony which has become a tradition of Demak people from generation to generation. In this case, the public acts as the ceremony performers and audience. Therefore, the communication occurs between the people who deliver the message and the people who receive the message. According to Santosa, there are three stages of communication process, namely message packaging, message delivery, and message content. The followings are the da'wah communication of *Bedhaya Tunggal Jiwa* dance:

1. Message Packaging

In the message packaging process, the activities of developing and considering the message are carried out carefully by dancers and choreographers since the *Bedhaya Tunggal Jiwa* dance performance is in the context of religious ceremony, so the message packaging process does not stand alone. It was developed with foundation of thinking, concepts and public attitudes since *Grebeg Besar* ceremony is very close to community lives. This is confirmed by Santosa's statement in his book that the message packaging process is strongly influenced by the aspirations of some people, both individual and in groups.¹⁴

Dyah, as the choreographer, further explains that the message packaging process of *Bedhaya Tunggal Jiwa* dance was not carried out without careful consideration. The packaging process was done carefully. The interpretation of each performance element was done under the guidance of Head of Cultural Division, so the dance performance is not out of context, performance purpose, and audience orientation. It is hoped that the message packaging through *Bedhaya Tunggal Jiwa* dance performance can meet the audience and environment's needs.

An investigation on the environment where the tradition exists and develops is one of the main orientations so that the material presented can adjust and be adjusted to the local culture. The era of Demak Kingdom is assumed as the era where Javanese create art inspired by the acculturation of Javanese culture and Islamic elements. The communication established later is expected to have a good impact on the atmosphere of *Grebeg Besar* ceremony since the public assumes that a series of *Grebeg Besar* ceremony is not only a spectacle but also a guidance.

2. Message Delivery

Message delivery in this discussion was done through dance performance performed by dancers and *gendhing* played by gamelan players. Regarding the nature of art communication, Desmon Morris explains in Pramutomo that the *anthropology of human movement* is important in presenting communication patterns of a choreography. Shown in Morris concept, there are types of movements communicated in the form of gestures and behaviors. Gestures mean meaningful movements produced by the body while behaviors mean behavioral patterns stylized in movement and become human communication needs.¹⁵

The followings are meanings that contained in the name of *Bedhaya Tunggal Jiwa*, the position of dancer philosophy, the meaning in movements, floor patterns, properties, and dance song entitled *Ilir-ilir*. The meanings are communicated to the community as media to deliver messages:

a. The Name of *Tunggal Jiwa*

The name *Tunggal Jiwa* was chosen by the government of Demak Regency, it has the important meaning for the government and also the society in Demak. The meaning of *Tunggal Jiwa* is united from government and society. The meaning of united from the government and the society is the dance can enjoyed by Demak society comprehensively. The meaning of the united from the government and the society is that this dance can be enjoyed all the people of Demak society and the government before the Regent.¹⁶ *Bedhaya*'s second meaning is come from the soul symbolizes the unity of motion which is a series of human activities with the teachings of the Wali are simple and clear that it is easy to understand and understand then implemented by people.

This *Bedhaya Tunggal Jiwa* name of the soul there is a manunggal conception between government and citizens in the effort to reach ideals through the system and soul and team in creating efforts that utilize natural conditions and build the safety of the world and after-life. The world-wide affairs encompassed all life in the family, society and the environment (microcosm/macrocosm) that included the universe. Where both have to be a reciprocal relationship between humanity and nature. Thus the meaning of the singular name conception of the soul that gave the choreographer a limitation in giving the

meaning of each text of the *Bedhaya* dance single soul. The following is the meaning of the number of dancers, movements, performers, fashion makeup, floor patterns, properties as well as the rotating song used on the *Bedhaya* single soul dance.

b. Philosophy of Standing Dancer

The position of dancers in *Bedhaya* concept has different meanings. The difference is according to where the tradition lives and develops. If in *Bedhaya* Ketawang nine dancers depict the symbolic of jagading manungso, consisting of *Batak, Endel, Dada, Gulu, Boncit, Apit Meneng, Andel ajeg, Endel Weton, Apit Mburi, Apit ngarep*.¹⁷

The concept of the number of odd dancers in the dance *Bedhaya* Tunggal soul has its own meaning. The number nine explained about the existence of the number of guardians who broadcast the Islamic religion (Wali Songo) The wali include Sunan Bonang, Sunan Gunung Jati, Sunan Kalijaga, Sunan Ampel, Sunan Drajat, Sunan Giri, Sunan Kudus, Sunan Gresik, Sunan Muria. Further each dancer on the single *Bedhaya* soul has no standing, explained that nine was one and one was nine.¹⁸

The number nine is a unified power of togetherness to reach the *Ridho* Allah SWT. So there are no different positions like *Bedhaya* in general. *Bedhaya* Dance serves as a single life not only for aesthetic needs, but as a symbol of public relations with the Regent (microcosm), and the relationship to Allah SWT (macrocosm) through the ceremony of *Grebeg Besar*.

a. Table of the Meaning of *Bedhaya* Tunggal Jiwa Dance Movement Motives

MOVEMENT MOTIVES	MOVEMENT MEANINGS
<i>Sembahan</i>	Worshipping Allah who creates the earth and everything in it. Worshipping has a variety of meanings with the same context, namely the expression from the heart as a sign of respect for the existence of the Almighty, the Almighty can be interpreted as God, the creator of the world, or King who has a high position.
<i>Lembahan Separo</i>	Human must seek kindness in their lives, if they have got it, it should be transmitted to others. Seeking for kindness can be done in various ways, such as interaction with others, nature, and the creator. As social beings who have intelligence, <i>ikhtiar</i> (attempt or effort) that is done has purposes, namely <i>Ridho</i> (blessing) from Allah SWT and establishing good relations with others and the nature.

MOVEMENT MOTIVES	MOVEMENT MEANINGS
<i>Laras Sawit</i>	Human must be able to distinguish good and bad deeds in their lives. In interpreting the <i>laras sawit</i> movement, Dyah was inspired by human lives which sometimes gets out of control, can no longer distinguish between good and bad deeds. With the existence of the meaning of the <i>laras sawit</i> movement, it is hoped that the people who attend <i>Grebeg</i> ceremony will always be able to sort out the bad things in their lives. A reminder which comes through <i>Bedhaya Tunggal Jiwa</i> dance movements can be mutual contemplation.
<i>Lincak Gagak</i>	Uniting the will/intention in the heart. In this case, uniting the will is an effort to contemplate in the heart. As taught by the <i>wali</i> , we should go through three processes before doing something, namely contemplating in the heart, thinking logically, and contemplating before taking action (Arief, 2014, 124). All considerations are necessary in doing things, so heart and mind can be in line.
<i>Golek Iwak</i>	Looking for a peace of mind, by doing Islamic Shari'a which has been taught. As in Sunan Kalijaga teachings, we have to leave all value systems which are not in accordance with Islamic teachings. Fix the value system which can be improved according to the Islamic teachings (Arief, 2014, 153).
<i>Rimong Sampur</i>	After obtaining things that are considered good (values of Islamic teachings) then use or implement them well in life, it is hoped that they can be our salvation in the afterlife. This movement also has the meaning of maintaining good relationships that have been build with others and relationship towards God since peace is the goal of religious and state people.
<i>Perangan</i>	Regarding the severity of human in fighting personal lusts that are not good and always tempt human faith. Accordingly, as servants of God, they must always carry out HIS commands and stay away from HIS prohibitions.
<i>Bersuka ria</i> (revelry)	Even though they are happy, human cannot be immersed in joy. <i>Bersuka ria</i> (revelry) is a movement inspired by prayer beads, which are connected one to another.

b. The Meaning of Bedhaya Tunggal Jiwa Dance Floor Patterns

The performance of *Bedhaya Tunggal Jiwa* dance consists of several floor patterns, but there are two floor patterns which have characteristics. The first is the *imam* and *makmum* floor pattern, as suggested by the

Demak Regency government. The floor pattern highlights one of the dancers as a symbol of the leader in front, like *wali* and *ulama* who become the role models in religious and social life.



Figure 2. The *Imam* and *Makmum* Floor Pattern (Documentation, Indriana 2017)

Second, Dyah also adopts the concept of sequential prayer beads that has no end on the *bersuka ria* movement floor pattern. Each dancer moves and ends with rotating on each axis. This pattern means togetherness toward the welfare in the afterlife. Overall, the dancers do not raise their hands too high during the entire performance to maintain good manners.

c. Meaning of Makeup and Clothing

Dressing on Bedhaya Dance single soul using a golden *Dodot alit Prada* with the motif of *Garuda Kawung*, which is trapped with a black bolero. Bolero here used aims to cover the upper part of the chest. It is done so that the body curves are not so visible. The selection of this Bolero on the orders of the government of Demak district, the reason for the selection of clothing because the social culture of the society in Demak is strong religious, thus avoiding the open in the chest. The selection of the black bolero that contains the meaning of the *menep* (not strange). The black color meaning in Javanese society is a type of wisdom and equality, usually black in the life of society, used by people who have experience and insight of various things.

Furthermore, the dressing section using hair dresser, lizards, hair dresser *Kadal Menek* has the meaning of humans always in face with various attempts to achieve a goal in his life. The one who is located in the midst of the head that symbolizes God almighty, God is one, so that the *Kadal Menek* and the crested to have ties that both have the meaning of a human effort to go to one purpose in life is God.

Red and white fur color, red has the meaning of a courage and responsible, and the white color symbolizes the purity of life, on the other hand have the courage and responsibility in life must be kept balanced by the sanctity of the heart and soul. Furthermore, the number of nine Jasmine flowers in *Kadal Menek* has the meaning of the number of *Wali Sanga* that broadcasts Islamic religion in Java.¹⁹



Figure 3. *Dodot ageng* with motif of Garuda *kawung* (Documentation Indriana, 2018)

The used of Dodot in the *Bedhaya Tunggal Jiwa* dance patterned Garuda and Kawung, the selection of motifs of course has its own meaning. Garuda Motif means to unipress, as the Garuda is an icon of the state of Indonesia in which it is written Pancasila as the unistate Indonesian citizen consisting of various tribes, religions, races and others. So, Garuda motifs symbolize as the only official and the people to achieve a peace in the side together.

Next is the motif *Kawung*, named motif *Kawung* because the motif

used is a stylus from the cross section of the Palm Fruit (*Kawung*). The basic shape is four oval circles that almost touch each other by symmetrical, each group is a slender pointed shape. *Aren* as a sugar producer that symbolizes sweetness, has a philosophy of majesty and wisdom. The straight tree without branching symbolizes justice. Therefore, batik *Kawung* motif has a very high philosophical value of a fair and wise power.²⁰

c. The Meaning of Property

The property used in *Bedhaya Tunggal Jiwa* dance is prayer beads. It is a tool used by *wali* to do *dhikr*, mentioning Allah SWT names. The prayer beads are used in the *perangan* movement, which means the war against worldly lusts. The prayer beads act as a counterbalance so that we always remember Allah SWT by always mentioning his names on each prayer bead. The selection of prayer beads is considered to be able to represent and support the messages to be delivered at the dance performance.

d. The Meaning of Ilir-ilir Song

The song which becomes the characteristic of *Bedhaya Tunggal Jiwa* dance performance is *Ilir-ilir*. *Ilir-ilir* song is one of Sunan Kalijaga's *karamah*. Here's what the song means:

First verse: *Ilir-ilir, Ilir-ilir, tandure wus sumilir, tak ijo royo-Royo.*

Son of the bride, arise from your sleep, the plant has begun to appear green, the passion of newlyweds.

Second verse: *cah anggo-cah angon, penekno blimbing kui, lunyu-lunyu yo penekno, kanggo mbasuh dodotiro*

The shepherd's son, climb the star of the fruit, even slippery, keep it long, the fruit to wash clothes.

Third verse: *dodotiro-dodotiro, kumitir bedah ing pinggir, dondomana jlumatana, kanggo seba mengko sore*

Those garments, which are torn, then be ignorant, and then, as a provision for a late afternoon.

Last verse: *mumpung padang rembulane, mumpung jembar kalangane, yo soraka, surak hiyo*

While the light of the month, while a lot of free time, let's cheer.²¹

ENDNOTES

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- 2 Sambas Sukriadi... "Pokok Wilayah Kajian Ilmu Dakwah", dalam ilmu dakwah

- dalam berbagai perspektif. Jakarta: Pustaka Bani Qurasy. 2004, 129–130
- ³ Bowo Interview February 28, 2018
- ⁴ Suzanne K. Langer, *Problemantika Seni Translation FX*. Widaryanto Bandung: Akademi Seni Tari Indonesia Bandung, 1988, 15
- ⁵ Santosa.. *Komunikasi Seni: Aplikasi dalam Pertunjukan Gamelan*. Surakarta: ISI Press Surakarta, 2011., 48
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- ⁷ KPH. Brongtodiningrat, *Falsafah Bedaya Srimpi dalam Kawruh Jaged Mataram*; Yogyakarta: Dewan Ahli Yayasan Siswa Among Beksa, 1981; 18
- ⁸ KGPH. Hadiwidjojo, "Bedaya Ketawang: Tari-tarian di Candi Candi Hindu". Pidato Ilmiah Penganugerahan Maharsi pada Sekolah Tinggi Hindu, 1981; 21
- ⁹ Langer ; 1988, 9–10
- ¹⁰ Dyah interview on August 24th 2017
- ¹¹ Sunarno., *Garan Jaged Sebuah Pemikiran Sunarno*. LPKBM Surakarta. 2014, 57
- ¹² Hiilam Latief, " "Ismaic Charities and Dakwah Movements In A Muslim Minority Island: The Experience of Niasan Muslim". *Journal Of Indonesian Islam* Vol 6, No 2. 2012.
- ¹³ Santosa, 2011; 48
- ¹⁴ Santosa 2011, 139
- ¹⁵ RM. Pramutomo, "Perancangan Desain Pengalaman Turistik Melalui Ecotourism Ruman Adat Bali Kuno di Desa Mangesta Kecamatan Penebel Kabupaten Tabanan Provinsi Bali. *Jurnal Kawistara* Vol. 3 No. 3. 2013; 227-334.
- ¹⁶ Rudi Interview, on March 3rd, 2016
- ¹⁷ Hadiwidjojo, 1981; 2
- ¹⁸ Dyah Interview on March 17th 2016
- ¹⁹ Dyah Interview on March 20th 2016
- ²⁰ Dyah Interview on March 20th 2016
- ²¹ M. Arief, *Kumpulan Karamah dan Ajaran Wali Sanga*. Yogyakarta: Safirah. 2014, 150–151

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